

Global Classrooms Faculty Fellowship

GLOBAL CLASSROOMS PROJECT

2018-19

PRESENTED ON APRIL 26TH, 2019

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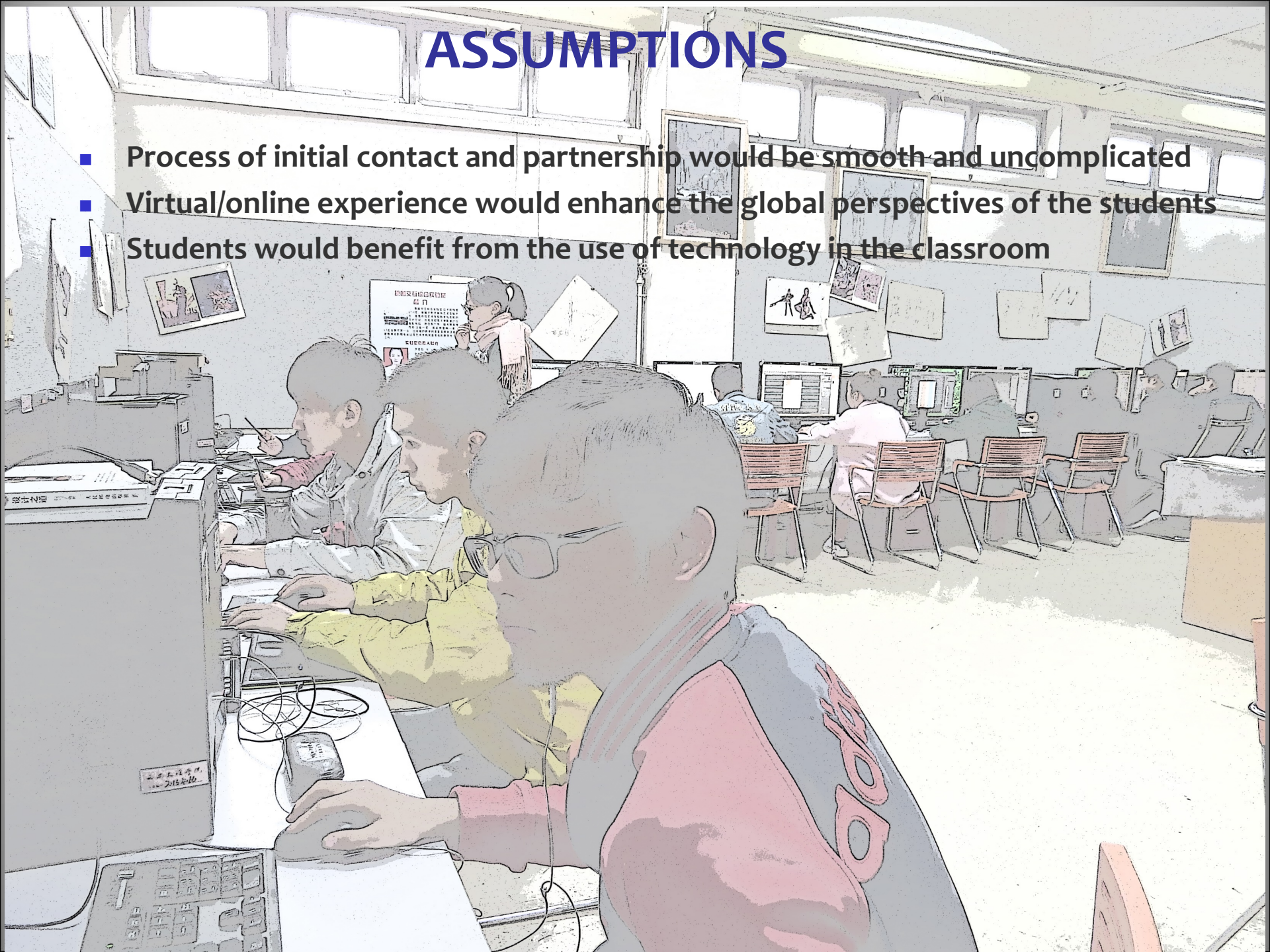
ORIGINAL PLAN



- **Create a partnership with Xi'an University**
- **One or more online video collaborations between an Art class (in a studio setting) at Xi'an University and an Art Appreciation/or Asian Art class at Montgomery College**

ASSUMPTIONS

- Process of initial contact and partnership would be smooth and uncomplicated
- Virtual/online experience would enhance the global perspectives of the students
- Students would benefit from the use of technology in the classroom



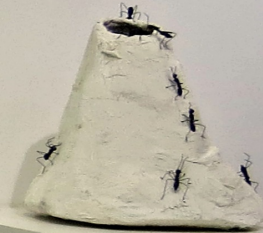




HURDLES AND REALITY

Geopolitics and Diplomacy

- After several attempts the collaboration between the two institutions was deemed unsuccessful
- Class presentation by Xiosheng Bi, Chinese-American artist and resident of Maryland, followed by written Q&A with students



Technical Challenges

- Sorting through the various platforms
- Unpredictability of technology services – on campus and internet based

Language and Learning Styles

- Overcoming language barriers
- Academic calendars of both institutions are not similar
- Managing time-zone challenges

Global Classroom – In Person, at MC



Xiaosheng Bi is a ceramic artist and adjunct faculty at Montgomery College. He was born and educated in Xi'an; before emigrating to the US in 1997.

When asked to comment on the artistic concept of his work, he replied: *In terms of artistic thought, I pursue traditional Chinese aesthetic ideals. I strive to express stillness and tranquility through my work by using the brushwork of Chinese painting to invoke a certain aesthetic mood; it is a quietude leading to a clearer, more penetrating view of the world.*

(Retrieved from online interview)

Q&A with Xiaosheng Bi

- Do you look at art differently since coming to the US from China; and do you see artwork that you can see yourself making now which you did not when you were in China?
 - Yes, I see art differently than I did in China, because in China there was almost no exposure to western art. Our school only ever did some exhibits on Japanese and Korean art. If I was still in China, I would not be making the artwork I make now.
- What was the biggest issue you faced as an artist after coming here?
 - The biggest issue I faced was how to make a living as an artist.
- How did you adapt to the new art styles and culture?
 - I moved to the United States when I was in my mid-thirties, and it's impossible for me to completely change myself, so there are always Chinese cultural elements in my work. However, I have been living in the United States for over 20 years, and I am always surrounded by western culture, so it does influence my work. My friends in China always tell me my work looks like Western art.
- Is a lot of contemporary art in China still based on traditional/historical styles?
 - From what I know, yes.
- What suggestions would you have for other immigrant students who want to become artists?
 - My advice is to do what you know and understand, because the United States is a multicultural society. I think people need to try and understand and expose themselves to different cultures, in order to further move society forward.





- Do you see a difference in the subject matter or reactions of audience to political art, in China and the US?
 - There is almost no political criticism artwork in China, and audiences are rarely exposed to it.
- Is there a spiritual or religious significance to your art?
 - I am not religious, but I would like my work to convey a peaceful, calming, and beautiful sense to viewers.
- Why do you use abstract visuals in your ceramics?
 - I use abstract visuals and visuals of figures to convey emotion and mood through my work. The imagery I use for this is most effective for this purpose, and I really want the audience to feel the emotion in it.
- How are the arts promoted in China compared to the US?
 - I had a good job and standing in China, there were new galleries to show my work in and magazines which published my work. I still don't know how to promote my work here, though, I'm not good at it.
- Do you spend more time thinking about ideas or in creating the ceramics?
 - I spend more time creating ceramics

Assignment



Compare and contrast the two works:

Jefferson Memorial, situated on the Tidal Basin with the bank of Sakura trees, which were gifted by the Japanese in 1912 and the ***Kinkaku-ji or the Golden Pavilion***, set in a Japanese garden in Kyoto. Discuss the function of each piece, and the significance of the garden/landscape design that are unique to the period and style. In particular, consider the **relationship between building and garden setting** as well as the **intended purpose** of each.

Global Outcomes and Assessment

Outcomes

- Investigate, Catalog, Examine and Present a globalized art-historical project
- Foster inter-cultural experience and communication skills
- Complement and expand on the globalized course content
- Develop competency in the use of audio-conference technology in the classroom
- Combine cross-cultural collaborations with technology
- Explore option of new Global Classroom in the future with other international institutions

Assessments

- Quizzes/Tests: Assess the ability to define, recognize and describe cross-cultural artefacts
- Assignments: Assess the ability to do independent research using primary and secondary sources, and to communicate their understanding of cross-cultural connections
- In addition to digital documents such as JSTOR, ARTstor and PowerPoint slides students had to visit local museums and monuments and record their experience through photo journals

Learning Objectives

- **ARTT127 and ARTT272 – Global Classroom**
- To **reflect** on and analyze the synthesis of styles and influences, and make connections between commonalities in influences and themes.
- To further **explore** and **identify** the cross-cultural exchanges evident in the examples – through the study of style, technique, iconography and ornamentation.
- To **recognize** and **trace** the inter-connectedness of the global cultures throughout history.